

PAGE 1

Recap and credits page, as usual. Nothing for you to draw here.

PAGE 2

PANEL 1: We open to a scene taking place in the woods at night. The location is a pine forest in Vermont. I think of this as a Bernie Wrightson kind of scene – silhouetted trees against the silvery night sky, lit by the moon hanging low in the sky. It should have a spooky autumn feel to it, like this is taking place in October as the trees are giving up their leaves. We’re looking at a path winding through the forest. In the distance is an old bridge, a rocky stream running under it. The silhouette of a child of 8 or 9 can be seen standing in the path, looking toward the bridge. We should have a sense of foreboding. Maybe the bridge is something like this, though a bit larger and without the snow:

http://www.rifls.org/photos/74_20071214_1445_Footbridge%20w-snow12-14-07.jpg

1 Boy: Hello?

PANEL 2: Move in closer on the child – let’s make it a boy. Maybe a chest-up shot, a slight low-angle shot. He looks unsure, even nervous. Moonlight is falling on him so that he’s only partially lit; a good portion of him is still silhouetted.

2 Boy: Is anybody there?

PANEL 3: This panel can be fairly similar to panel 1, with one significant difference. Standing near the bridge, we now see a second silhouette. It’s large and misshapen, and frankly rather scary. This is, of course, the story’s “troll,” but we don’t want to reveal much about it here. This is simply a large and frightening silhouette, hinting at something inhuman watching the boy.

Silent panel

PAGE 3

PANEL 1: We cut to a completely different scene. We're in bedroom in a typical Bed & Breakfast in Vermont, the kind of place you'd go for a romantic weekend getaway. Our angle here is as if we're sitting on the bed, looking toward the door of the room. The door is just starting to open. In the lower foreground, we see the footboard of the bed. The décor of the whole room is rustic, the kind of thing you'd expect in New England. Here are some examples, though feel free to make this space your own:

http://www.bnbfinder.com/innImages/Christopher_s_Bed_and_Breakfast_Bellevue_Kentucky_43215.JPG

<http://www.illinoisbnb.com/photos/Southeast%20Bedroom.JPG>

<http://z.about.com/d/bandb/1/0/g/F/peregrine09.jpg>

<http://www.bbonline.com/mo/viennawoods/pix4.jpg>

Silent panel

PANEL 2: Same basic shot as panel 1. Now, however, the door is open and Gleason is walking through. He's dressed casually, wearing jeans and a T-shirt. He's carrying a brown paper bag, which has a bottle of wine in it. He's not really looking towards the reader's p.o.v – in other words, he's not really looking at the bed.

1 Gleason: Liquor store in town was just closing, but I was able to talk them into staying open for a couple more minutes.

PANEL 3: Concentrate on Gleason. He's taking the wine bottle out of the bag and looking at the label. It's a bottle of red wine.

2 Gleason: Not a huge selection, but then again, what do I know? If it doesn't have a head on it, it's beyond my expertise.

3 Gleason: Shiraz is okay, right?

PANEL 4: Closer on Gleason. He's either rolling his eyes upward in disgust, or maybe still looking at the bottle. Again, he's not looking toward the bed.

4 Gleason: Shit ... I forgot to get a corkscrew.

PANEL 5: This can be a larger panel. In the foreground of the panel, we see Sara's right hand holding an empty wine glass. We see the WB bracelet on her wrist. Maybe we get a hint of a reflection on Sara in the glass. Deeper in the panel we see Gleason. He has the wine bottle in one hand, and a corkscrew in the other. The paper bag is floating down toward the floor. Gleason is now looking right at Sara (in other words, right at the reader). His expression is a bit slack-jawed - he's obviously noticing something he didn't see the first time.

5 Sara (from off): Don't worry about it...

PAGE 4

SPLASH: We show Sara in the room's old-style bed, looking very sexy. She's propped up slightly by the pillows, and has the sheet pulled up *just* enough that we're not seeing anything we're not supposed to be seeing. One sleek leg sticks out from under the sheet. This should give you at least an idea of the sort of image we want, though this one is a little more prurient:

http://z.hubpages.com/u/583813_f520.jpg

<http://www.bigflax.com/Movies/myob/images/bianchi-russia.jpg>

Sara still holds the empty wine glass. There's another empty wine glass on the bedside table. It's up to you whether we see Gleason and/or the wine bottle in the foreground as a framing device. There's a mischievous grin on Sara's face. Perhaps she wears a choker-style necklace.

1 Sara: ...I've got it covered.

2 Sara: You just come right on over here, Gleason, I'll take care of you.

PAGE 5

PANEL 1: We have a two-shot of Sara and Gleason, Sara still smiling her saucy smile, while Gleason is still a little dumbfounded.

1 Gleason: You know, when you sent me out for a bottle of wine, I was actually dumb enough to think it was because you actually wanted a bottle of wine...

2 Gleason: ...not so you could get naked.

PANEL 2: Move in a little closer on Sara and Gleason. Gleason is at the side of the bed now, and Sara is sitting up more, still semi-demurely covered with the sheet. She's reaching her left hand out toward the bottle he holds.

3 Sara: Is that a complaint?

4 Gleason: No, ma'am.

5 Sara: Good, now give me that thing.

6 Gleason: You are talking about the bottle, right?

PANEL 3: Sara is taking the bottle from Gleason's grasp with her left hand. On her right hand, we see the WB is starting to send out tendrils – nothing major, it's almost delicate at this point.

7 Sara: For now.

PANEL 4: We have a close-up of the bottle in her left hand, as well the tendrils from the WB. Some tendrils are peeling away the plastic or wax wrapper on the top of the bottle, while another tendril is plunging into the cork, like a bottle opener.

8 Sara: We get my sister to watch the baby for the weekend...

PANEL 5: We have another close-up, similar to what's seen in the previous panel. Here, the tendril is pulling the cork from the bottle.

9 Sara: ...you take me all the way to Vermont, I expect a little romance.

PANEL 6: Pull back a little. The WB is almost back to normal. Sara is pouring the red wine into her glass.

10 Sara: I want to get back to where we were before ... everything that happened.

PANEL 7: Pull back a little more, so we include. Sara is holding up the bottle, offering to pour a glass for Gleason, whose glass can be seen in the panel, still resting on bedside table.

11 Sara: I'll definitely drink to that. How 'bout you, Detective Gleason?

PAGE 6

PANEL 1: Gleason picks up the empty wine glass, looking at it contemplatively. Sara eyes him, her mood no longer quite so merry.

1 Gleason: I'm Irish, we drink to damn near anything.

2 Sara: But?

3 Sara: I can tell there's a "but," even if you didn't say it.

PANEL 2: Concentrate on Gleason as he looks at the glass, trying to find the right words.

4 Gleason: Yeah, I guess there is.

5 Gleason: I'm ... not so sure how easy it's going to be to just hit rewind. A lot happened, Sara.

PANEL 3: This is a two-shot of Gleason and Sara. Sara still holds her wine glass, but she's placed the wine bottle down on the nightstand.

5 Sara: If I could take any of it back, I would. But I know it doesn't work like that.

6 Sara: It wasn't really me, but at the same time it was. I'm not going to try to convince you of some bullshit cop-out excuse like I was mind-controlled.

Troy: *Sara's balloons here can overlap up into panel 2 if need be.*

PANEL 4: We move in for a close-up of Sara's wine glass. We can see Sara's reflection on the surface of the glass. The reflection is red, of course, because of the wine inside the glass.

7 Sara: I did those things. I said those things.

8 Sara: It's not very often you have that side of yourself exposed ... much less have to stare it in the face.

9 Sara: I hurt you, I hurt Dani, I hurt everyone. I can't pretend it didn't happen. It's going to stay with me.

PANEL 5: We have a two-shot of Sara and Gleason, Sara looking at Gleason very earnestly. She's apologizing, reaching out and putting her free hand on his wrist or arm.

10 Sara: So the best I can do is try to make up for it ... if you'll let me.

11 Gleason: I didn't walk away when I found out you were pregnant.

PANEL 6: Concentrate on Gleason. Make sure we see his empty glass in the panel as well.

12 Gleason: I'm generally a glass half-full guy. But this hasn't been easy.

PAGE 7

PANEL 1: Two-shot of Sara and Gleason. Sara is no longer touching Gleason, an indication that this is a thorny discussion.

Sara is apologetic, glancing down because she doesn't want to meet Gleason's gaze.

1 Gleason: You said some things...

2 Sara: I know what I said.

3 Sara: Jackie Estacado is Hope's father. He's always going to be Hope's father.

PANEL 2: Closer shot of Sara, maybe running her hand through her hair, looking troubled, maybe directing her gaze downward.

4 Sara: Not exactly who I would've picked to be my baby daddy, but it is what it is.

5 Sara: I need you to understand that Jackie ... who he is, what he is ... doesn't mean anything to me.

PANEL 3: Sara looks up at Gleason again, her expression honest and open.

6 Sara: Not like you do.

7 Sara: I'm not exactly a teenager anymore, you know? I've figured out that the bad boys might be the ones who get your motor revving, but that's about all they do.

8 Sara: I've grown up enough to realize that I want a good man, not a bad boy. And you're a good man, Patrick Gleason.

PANEL 4: We have a Sara shot as she searches for the words to express her feelings.

9 Sara: For a while ... you know, I knew this was good, but I didn't know if it was right.

10 Sara: I guess I wanted to hear bells and whistles go off and tell me you were the one.

PANEL 5: One more shot of Sara.

11 Sara: But now I know that doesn't always happen. Sometimes it sneaks up on you.

12 Sara: Look, it's not easy for me to let anyone into this life I have. And the people I care about the most are the hardest to let in, because of what might happen.

PANEL 6: Sara puts a hand on Gleason's cheek.

13 Sara: But you're the one I want to be with.

PANEL 7: Sara leans in closer, her lips almost touching Gleason's lips.

14 Sara: You're the one I love.

PAGE 8

PANEL 1: We have a side view as Gleason and Sara kiss. This should be a fairly large panel.

Silent panel

PANEL 2: The kiss breaks. We still have a side view of Sara and Gleason, neither one saying anything, each unsure what the other is thinking.

1 Sara: This is the part where you say it back.

2 Gleason: There were times I've wanted to say it.

PANEL 3: Same shot as panel 2. However, now there's the hint of a smile on Gleason's face. There's a subtle expression of concern on Sara's face.

3 Gleason: But I never did because I felt like I didn't know what would be coming back the other way. We were together, but I didn't know if you felt the same way.

PANEL 4: Move in closer on Gleason and Sara. We want to stay in fairly tight, because this is such an intimate moment. Gleason leans closer to Sara, intending to kiss her again.

4 Gleason: I love you too, Sara.

PANEL 5: Gleason kisses her again, this time with a little more passion.

Silent panel

PANEL 6: The kiss breaks and Gleason is now holding his glass out to Sara, who is smiling.

5 Gleason: I guess I will drink to that.

PANEL 7: We're in fairly tight on the wine bottle as it pours into Gleason's glass.

Silent panel

PAGE 9

PANEL 1: Gleason and Sara clink their glasses together in a toast. Sara is smiling at Gleason.

1 Sara: To us.

2 Gleason: I like that.

SFX: KLINK

PANEL 2: Both Sara and Gleason drink deeply from their wine glasses.

Silent panel

PANEL 3: Sara and Gleason kiss again, this time with quite a bit of passion. Both still hold their wine glasses.

Silent panel

PANEL 4: The kiss has broken, but Gleason is nuzzling/kissing Sara's neck as he gently pulls the sheet away from her. Please position Gleason in such a way that we're not seeing more of Sara than we're supposed to. Sara has her eyes closed and is drinking the last of her wine, a look of satisfaction on her face.

3 Sara (juggle): Mmmm...

4 Sara: ...you're overdressed.

PANEL 5: Sara is helping pull Gleason's shirt off . Gleason is pulling up his shirt with one hand. His other hand has his almost empty wine glass in it, and he's reaching back with that hand, trying to place the glass on the bedside table. Of course, Gleason's attention is entirely focused on Sara, so he's not looking where he's placing the glass.

Silent panel

PANEL 6: We have a close-up of Gleason's hand and the wine glass as he tries to place it on the bedside table. The glass is teetering on the edge of the table, and is obviously going to fall.

Silent panel

PANEL 7: The glass hits the floor, shattering into a bunch of pieces. We see a bit of Gleason's shirt on the floor as well.

Silent panel

PAGE 10

SPLASH: I've got something fairly unusual in mind here as we convey the sex scene, but not in standard sequential storytelling. Rather than panels, this page is made up of shard of glass – the shards of the broken glass from page 9. Maybe we even see the broken stem of the glass on the page, the base on the bottom of the page and the stem stick upwards. We don't want the glass shards to "fit together," like panels.

Each glass shard shows a bit of Sara and Gleason, but generally cropped fairly close, so we're not getting *too* graphic with the imagery. It's almost like we're seeing reflections in the glass shards. Some suggestions for what we see; we want it to be sexy and yet artistic and classy:

- *Gleason and Sara kissing
- *Their hands on each other's bodies
- *Sara's hand clutching the bed sheet
- *Sara's hands on Gleason's back
- *Sara's eyes closed, mouth open in a moan of pleasure
- *Silhouettes of their entwined bodies.

*Sara's hand in Gleason's hair

*Whatever else you come up with...

Silent page

PAGE 11

PANEL 1: We cut to another scene. This is the next morning, but we're still in the same room. Our angle here is such that we're looking toward the window of the room. Standing in front of the window, her back to us, is Sara. She's essentially serving as a framing device in the panel. She's looking out the window, but we really can't tell what she's looking at. She wears a loose nightshirt. The morning sun comes through the window.

1 Gleason (from off right): Something interesting out there?

PANEL 2: Same basic shot as panel 1. Now, however, Gleason has come up behind Sara, wrapping an arm around her. He's kissing her on the back of her neck. Sara's attention stays focused out the window. Gleason does not wear a shirt.

2 Gleason: Or you just giving the neighborhood a free peek, standing in the window like this?

3 Sara: Down the street.

PANEL 3: This is likely the largest panel on the page, as it's an expansive panel. We now have a view out the window. Maybe we see just a bit of Sara (her right hand?) in the panel as a framing device, but our focus is the scene outside the window. Down toward the end of the quaint main street, we can see a large building – the local elementary school. There we see various police cars, the lights atop their cars flashing, in the parking lot next to the school. The school playground is nearby.

4 Sara: That's a school. Sheriff, state troopers.

5 Sara: That kind of presence, something's going on. Not a good something.

6 Gleason: We're supposed to be on vacation.

PANEL 4: We have a two-shot of Sara and Gleason, our view from the side so we see Gleason standing behind Sara. They continue their discussion, but both of them are continuing to look out the window (we can't see out the window from this angle).

7 Gleason: But instead of the hike and the picnic, you want to go down there and see if we can help.

8 Sara: Yes.

9 Sara: Don't you?

PANEL 5: Sara has turned and is now facing Gleason, giving him a small smile.

7 Gleason: Yeah, I do.

8 Gleason: Let's get dressed.

10 Sara: See? Just like I said, you're a good man, Patrick Gleason.

PAGE 12

PANEL 1: We cut to a different location. We have a shot of Sara and Gleason faced toward the reader, Sara a bit more toward the foreground. Sara and Gleason are both showing off their detective shields, showing them toward the reader. Sara and Gleason are dressed for a casual hike – jeans, fleece pullovers, hiking shoes or boots.

1 Sara: Detectives Pezzini and Gleason from the NYPD. We'd like to offer assistance, if you can use us for whatever's going on.

PANEL 2: We pull back a bit, to show Sara and Gleason in a three-shot with the local Sheriff. The Sheriff is a middle-aged

white guy with a calm demeanor. The Sheriff faces them, carrying on a discussion.

Some sheriff uniforms:

http://www.dps.state.vt.us/vtsp/sro_rutland.htm

State police:

<http://www.dps.state.vt.us/vtsp/support/index.html>

2 Sheriff: Sheriff Miller, but you can call me Tom. Everybody does.

3 Sheriff: And to tell you the truth, we don't have enough folks here for us to refuse any help we can get. You folks just passing through?

PANEL 3: We pull back for an even wider shot, showing more of an expansive view of the "crime scene." We see other law enforcement officials, State Troopers and other personnel, all milling around in the school playground, looking for clues. We see some police tape roping off areas.

4 Gleason: On vacation, staying at the Bed and Breakfast up the street. But looks like we could do more good here than taking the tour at Ben and Jerry's.

5 Sheriff: That's an understatement. Got another missing child here.

6 Sara: Another?

7 Sheriff: Third one this month.

PANEL 4: Concentrate on the Sheriff as he explains the case. Maybe a head-and-shoulders shot?

8 Sheriff: We've had three elementary school kids go missing, a girl and two boys. That's crazy for any town, but for a town this size?

9 Sheriff: They've all gone missing after being on the playground here. Or at least that's the last confirmed location for each.

PANEL 5: Pull back to a three-shot of the Sheriff, Sara and Gleason.

10 Sara: Someone's snatching kids and then returning to the same ground to do it again?

11 Sheriff: That's sure what it looks like.

12 Sheriff: This time we've got a set of partial tracks that go off into the woods.

PANE: 6: The Sheriff leads Sara and Gleason through the playground, toward a trailhead in the woods the border the

playground. Somewhere in this panel, in the foreground or background, we want to show the actual culprit, who is hanging around the school. Let's make him a school maintenance worker, so he wears a simple work uniform. Let's not make him overly obvious here – he's just a detail.

13 Sheriff: Still need to confirm, but it's pretty obvious they belong to Cody Willet, the boy who didn't come home last night.

PAGE 13

PANEL 1: We move in close on the area where the trail leads into the woods. There are some forensics investigators checking out some faint footprints in the dirt, taking photos, etc. Police tape cordons off the area. The Sheriff gestures to the area.

1 Sheriff: We'll get you the files on all three kids that are missing.

2 Gleason: Have you had dogs out?

PANEL 2: The Sheriff leads Sara and Gleason down the trail in the woods. Here are some examples:

http://www.northcarolinahoneymooncabins.com/Pictures/HikingTrailsPictures/Hiking_Trail_1.JPG

<http://www.wunderground.com/data/wximagenew/j/jaro01/638.jpg>

http://www.nps.gov/slbe/planyourvisit/images/nmi_trail_415X300.jpg

Farther down the trail, coming toward them, we see a police K-9 unit - a State Trooper handler and a German Shepherd dog on a leash and harness.

3 Sheriff: First thing. Here's another now.

4 Sheriff: Hell of a thing, though. Any of the dogs we've had out here, they get a ways down the trail, then turn tail and come back.

PANEL 3: The handler and dog have stopped just in front of the Sheriff and the others. The handler and Sheriff are engaged in discussion. Sara's attention is directed at the dog.

5 Sheriff: Same thing?

6 Handler: Just like the rest.

PANEL 4: Sara is squatting down by the dog, reaching out and giving him a scratch behind the ears. The dog is accepting Sara and is calm and friendly, his ears back in a submissive gesture.

<http://www.oak-forest.org/UserFiles/Image/Police/Images/k9unit.JPG>

<http://www.west-hartford.com/veterans/TownDepartments/PoliceDept/k9x2.JPG>

7 Sara: You're a good boy, huh? Sure you are.

PANEL 5: Closer on Sara and the dog, Sara looking into his eyes. Maybe the dog is giving Sara's hand a lick.

8 Sara: What's out there, boy?

9 Sara: Something that scares you?

PANEL 6: Sara stands again, and directs her attention to the Sheriff and handler.

10 Sara: He's spooked, that much is obvious.

11 Handler: Before this, I've never seen him get spooked by anything.

PAGE 14

PANEL 1: The handler and dog continue down the path, heading toward the background, heading in the direction from which Sara and the others came. We see Sara in the foreground of the panel, her attention in the opposite direction of the handler and dog (in other words, she's looking in the general direction of the reader). Her expression is fairly serious.

1 Sara: There's something in these woods the dogs don't like.

PANEL 2: The Sheriff, Sara and Gleason continue along the path. In the distance, further down the trail, we can see the bridge from page 2.

2 Sheriff: Well, I'll tell you what's not in these woods, and that's those three kids. The tracks eventually peter out, like the kids just up and vanished.

PANEL 3: They're now closer to the bridge, though no one is paying particular attention to the bridge. It's just another part of

the landscape, rather than a focal point. They're pausing, the Sheriff pushing his hat back on his head a little bit.

3 Sheriff: I know this ain't exactly Manhattan, but if either of you has an idea, we're willing to walk down any path that might lead something.

4 Sara: Not immediately. With the kind of cases we usually handle, the right answer isn't always the most obvious one.

5 Sara: If it's all right with you, Sheriff, we'll help with the search, and then we'd like to look around a little more, see if something jumps out at us.

PANEL 4: The sheriff starts to step away, but gives a parting glance and final word to Sara and Gleason.

6 Sheriff: Sure thing ... but you know how this works. Clock's ticking for Cody.

PANEL 5: We concentrate on Gleason and Sara. Behind them, almost as if they're framing it, we see the bridge. Sara and Gleason glance at each other.

7 Sara: Gleason, whatever we find...

PAGE 15

PANEL 1: We cut to later that evening. It's quite dark out, and so is this panel. We're essentially showing shadows among the darkness of the trail, trees all around, etc. There's a bit of a spooky quality. In the distance, we see two points of light coming toward us up the trail. We don't yet know it, but these points of light are Gleason and Sara's flashlights. Over the first three panels, Gleason and Sara discuss what they've learned of the case.

1 Cap: "...I want to come back here tonight."

PANEL 2: Same basic shot and angle as the previous panel, bit now Gleason and Sara have approached close, so their lights are bigger. We can't make out their identities yet, just their silhouettes.

Silent panel

PANEL 3: Same basic shot and angle as the previous panel; now, however, Gleason and Sara are even closer (maybe medium shots?). We can make out their identities now.

2 Gleason: It's quiet.

3 Sara: We're in the middle of the woods in Vermont. Of course it's quiet.

PANEL 4: We pull back for a long shot, a fairly expansive one. This is a big panel, our "scale" shot, so we're showing small figures of Gleason and Sara, with their lights, surrounded by the big, dark woods. We want them to seem small and vulnerable. Their discussion continues.

4 Gleason: I mean I'm a city boy. If it's the middle of the night and I can't hear a few sirens, and maybe some sanitation workers destroying garbage cans, it creeps me out.

5 Sara: Didn't anybody ever tell you that there's nothing in the dark that's not there in the light?

PANEL 5: Our angle is behind Sara and Gleason here as they continue along the path, approaching the bridge.

6 Gleason: Yeah, then I started hanging around with you and figured out that was all bullshit.

7 Gleason: You have even a guess as to what we're looking for?

8 Sara: Besides missing kids? Not sure.

9 Sara: Something just feels ... off ... about this place.

PAGE 16

PANEL 1: Sara and Gleason have started to cross the bridge (just stepping onto the near end). Gleason glances over at Sara, grinning at her. Gleason is holding the flashlight under his chin, so he's lit spookily from underneath by the light.

1 Gleason: "Who's that trip-trapping over my bridge?"

2 Sara: Cute.

3 Sara: You know, something like this...

***Troy:** place a bridge between 2 and 3.*

PANEL 2: They continue a little further along the bridge. We concentrate mostly on Sara here.

4 Sara: ...I can't help but think how I'd feel if Hope was ever missing.

PANEL 3: Sara pauses, like she's listening to something. Gleason glances at her, wondering what's up.

5 Sara: Wait, did you hear that?

6 Gleason: Uh ... hear what?

PANEL 4: We concentrate on Sara, a closer shot. Her head is up, as she listens. If possible, let's have her right hand in the panel as well - maybe as she holds up the hand to quiet Gleason. We see only a few small tendrils coming from the bracelet.

Silent panel

PANEL 5: We have a two-shot of Sara and Gleason again. Sara is giving Gleason a serious look.

7 Sara: I thought I heard children.

8 Sara: Children laughing.

9 Gleason: I seriously didn't hear anything.

PANEL 6: Sara is walking away from Gleason, heading toward the far end of the bridge, while Gleason stays where he is. There's a sense of urgency to Sara's pace. Sara glances back toward Gleason.

10 Sara: Maybe I imagined it. Or maybe I'm just hearing what I want to hear.

11 Sara: Why don't we split up so we can cover more ground...

PANEL 1: Gleason has headed in the opposite direction as Sara. He's nearing the end of the bridge. Sara is stepping off the far end of the bridge in the background. Gleason is shining his flashlight on the embankment that leads down to the small creek.

1 Sara: ...just in case.

PANEL 2: We follow Gleason. He's now off the bridge, and taking a step down the embankment, still searching with his flashlight beam. We get the impression something has caught his interest.

Silent panel

PANEL 3: We turn our attention to Sara. This can be a medium shot, or perhaps a waist-up shot. Our angle here is behind Sara, and off to the side just a little. She's starting to turn in the direction of the reader, and is calling out, intending to call over Gleason.

2 Sara: Hey, Gleason, don't get too far, something's...

PANEL 4: Sara is a framing device to one side of the panel here; she's turned to look back toward the bridge. We look past her to see the bridge and the area around it. We do not see Gleason at all. He's apparently gone. Sara is shining her light in that direction. Note that she has the light in her right hand.

Silent panel

PANEL 5: Closer on Sara. There's a quizzical expression on her face, with just a tinge of worry.

3 Sara: Gleason?

PANEL 6: Panels 6-8 are a triptych of images, so they should be grouped together. Here Sara starts moving toward the bridge again, a sense of urgency to her movement. She holds the flashlight in her right hand. We can see that the WB is starting to send out tendrils.

4 Sara: Where'd you go?

PANEL 7: Move in tighter on Sara as she starts back across the bridge. She's dropping the flashlight – it's forgotten as she rushes to find Gleason. We want to be getting a good look at her hand in this shot, as the WB continues to expand.

5 Sara: Come on, damn it, this isn't funny!

PANEL 8: Move in tighter again, so we're concentrating on Sara's hand/arm, with the WB expanding rapidly.

6 Sara: I take back what I said about you being a good man...

PAGE 18

PANEL 1: We have a big glory shot of Sara in her armor, probably two-thirds of the page. She's coming to a stop at about the mid-point of the bridge. She's looking around wildly for Gleason.

1 Sara: Gleason!

2 Sara: ANSWER ME!

PANEL 2: This is a slight high-angle shot. Sara's attention is distracted by a sound from below ... and sound that comes from the darkness under the bridge.

3 Gleason (from darkness below bridge, wavery):
HNNGH...

PANEL 3: Sara vaults herself over the railing of the bridge - leaping over is the quickest way to get below. We want a real athletic shot of Sara.

Silent panel

PAGE 19

PANEL 1: This is a ground-level view. Sara's feet come down in the rocky stream, causing a little splash. Our angle is such that we can look between the feet/legs and see the area under the bridge. It's quite dark, of course – shadows within darkness. We (and Sara) see a hint of a shadowy form under the bridge.

SFX: SPAASH

PANEL 2: Pull back. Sara is stepping closer to the area under the bridge. The large shape under there shifts in the darkness.

1 Sara: Gleason?

2 Sara: What's going on?

PANEL 3: Concentrate on Sara as she takes another step closer to whatever's under the bridge. She's bringing her right up, and the gauntlet is starting to glow softly. We can tell from Sara's expression that she's starting to realize this is not Gleason that she's drawing nearer to.

3 Sara: Are you hurt?

PANEL 4: The gauntlet glows more brightly now, casting a decent amount of light. If you can work it out, angle this in such a way that we can see Sara (maybe a medium shot?) and see her reaction, her expression pretty startled. However, we also want to see the shadow of the troll on the bridge's underside, if at all possible. The main thing here is that we show Sara's reaction, as well as a sense of the looming, threatening presence of the troll. If need be, split this into two panels: one shows the glowing gauntlet and the shadow; and the other shows Sara's reaction.

4 Sara (small, with a larger balloon for white space): Shit!

PAGE 20

SPLASH: We reveal the troll. We want something big and brutish, something that could have inspired the classical tales of trolls under bridges, but definitely do your own take on it. If we still see Sara's reaction, she's still fairly startled at this revelation.

1 Sara: Guess there's no sense in reading you your rights...

PAGE 21

PANEL 1: Move in for a two-shot - maybe medium shots? The troll seemingly attacks the unprepared Sara, reaching out with one massive hand and grappling her in a tight grip.

1 Sara: GHNN!

PANEL 2: Sara tries to fend off the troll, but his grip on her is too tight. He's dragging her toward him, and she's slipping on the muddy ground and going to the ground. He's starting to drag her under the bridge.

2 Sara (getting smaller): UHNFF...

PANEL 3: We end the issue with a triptych of panels, all the same size, all from the same angle. We're looking down from overhead, looking down past the bridge. We see Sara's right hand and arm sticking out from under the bridge; every other part of her has been dragged under the bridge already.

Silent panel

PANEL 4: This is the same shot and angle as the previous panel. Now, however, Sara is being dragged further under the bridge. We see only her hand here, the claws of the WB leaving furrows in the mud as she is dragged under.

Silent panel

PANEL 5: This is the same shot and angle as the previous two panels. Now, however, Sara is gone. The only trace of her is the furrows left in the mud.

3 Cap: TO BE CONTINUED!